

CONTRIBUTORS

ANNA ARABINDAN-KESSON

ANNA ARABINDAN-KESSON is an assistant professor of black diaspora art, jointly appointed in the departments of African American Studies and Art and Archaeology at Princeton University. Born in Sri Lanka, she also trained and practiced as a registered nurse in Australia, New Zealand, and England. Her first book, *Black Bodies, White Gold: Art, Cotton, and Commerce in the Atlantic World*, is under contract with Duke University Press. Along with Mia Bagneris (Tulane University), she was awarded an ACLS Collaborative Research Fellowship for a new book project, “Beyond Recovery: Reframing the Dialogues of Early African Diasporic Art and Visual Culture, 1700–1900.”

MARIELLE BARROW

MARIELLE BARROW is a Fulbright Scholar, social entrepreneur, and visual artist. Her research investigates the formation of countercultural memory and cultural capital across Caribbean artistic practice, which she translates into practical intervention through the 3rd Saturdayz curatorial project in which visual and performance artists intervene in national discussions. She has worked across the Caribbean and in the United States and Africa in cultural programming and as a creative industries consultant. In 2010 she initiated the *Caribbean InTransit* project, an arts education, open-access, peer-reviewed journal of Caribbean arts, and the This Is ME training program for at-risk youth. She holds a PhD in cultural studies.

NIJAH CUNNINGHAM

NIJAH CUNNINGHAM is an assistant professor of English at Hunter College, City University of New York. His teaching and research focus on issues of time and aesthetics in twentieth-century African American and African diasporic literature and culture. He is currently working on a book manuscript titled “Quiet Dawn,” which considers the ambiguous legacies of black and anticolonial revolutionary politics. His work has appeared in *Small Axe*, *Women and Performance*, and the *New Inquiry*. He has also curated exhibitions, such as *Hold: A Meditation on Black Aesthetics* (Princeton University Art Museum, 2018). He is part of the Small Axe Project.

BLUE CURRY

BLUE CURRY was born in Nassau, The Bahamas, and works primarily in sculpture and installation, using an idiosyncratic language of commonplace objects and found materials to engage with themes of exoticism, tourism, and culture. He has exhibited in the Liverpool, SITE Santa Fe, and Jamaica biennials; the Caribbean Triennial; and in galleries and institutions such as the Victoria and Albert Museum, the Art Museum of the Americas, the Museum of Latin American Art, the Nassauischer Kunstverein, P.P.O.W, Fondation Clément, Studio Voltaire, and Halle 14. He currently lives and works in London.

FLORINE DEMOSTHENE

FLORINE DEMOSTHENE was born in the United States and grew up between Port-au-Prince, Haiti, and New York. She earned her BFA from Parsons the New School for Design, New York, and her MFA from Hunter College, City University of New York. She has exhibited extensively through group and solo exhibitions in the United States, the Caribbean, the United Kingdom, Europe, and Africa, with recent solo shows that include *The Stories I Tell Myself* (Gallery 1957, Ghana) and *The Unbecoming* (Semaphore Gallery, Switzerland). She is the recipient of a Tulsa Artist Fellowship, an Arts Moves Africa Grant, and a Joan Mitchell Foundation Grant. She has participated in residencies in the United States, the United Kingdom, Slovakia, Ghana, and Tanzania. Her work can be seen at the University of South Africa, the Lowe Museum of Art, and the PFF Collection of African American Art, and in various private collections worldwide. She resides between New York, Accra, and Johannesburg.

RICARDO EDWARDS

RICARDO EDWARDS was born in Jamaica in 1994 and brought up in rural St. Ann. He is a self-taught visual artist who has explored and experimented with many different forms of visual communications throughout the years, which has led to him being described in a diverse range of ways: tattoo artist, graphic designer, animator, background artist, character designer, and illustrator.

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CHANDRA FRANK

CHANDRA FRANK is an independent curator and a PhD candidate at Goldsmiths, University of London. Her work interrogates the role of archives, transnational diasporic queer kinship, and the politics of pleasure, with a specific emphasis on the black, migrant, and refugee women's movement in the Netherlands during the 1980s. She has curated and organized public programming for 198 Contemporary Arts and Learning, Framed Framed, the Institute for Creative Arts in Cape Town, the Durban Art Gallery, and Tate Exchange. Her writing has been featured in *Discover Society*, *Africa is a Country*, *Warscapes*, and *Feminist Review*.

ERICA MOIAH JAMES

ERICA MOIAH JAMES is an art historian, a curator, and an assistant professor at the University of Miami. Her research centers on modern and contemporary art of the Caribbean, African, and African American diasporas. Recent publications include "Charles White's J'Accuse! and the Limits of Universal Blackness" (*Archives of American Art Journal*, 2016); "Every Nigger is a Star: Re-imagining Blackness from Post Civil Rights America to the Post-Independence Caribbean" (*Black Camera*, 2016); "Caribbean Art in Space and Time" (Barbados Museum, 2018), and "Decolonizing Time: Nineteenth-Century Haitian Portraiture and the Critique of Anachronism in Caribbean Art" (*NKA*, May 2019). She is a 2019 fellow at University of Miami's Humanities Center and is completing a monograph titled "After Caliban: Caribbean Art in the Global Imaginary."

PATRICIA KAERSENHOUT

PATRICIA KAERSENHOUT was born in the Netherlands to Surinamese parents. She developed an artistic journey in which she investigates her Surinamese background in relation to her upbringing in a European culture. The political thread in her work raises questions about the African diaspora's movements and relations to feminism, sexuality, racism, and the history of slavery. She considers her art practice to be a social one. With her projects she empowers (young) men and women of color and supports undocumented refugee women.

CHRISTINA LEÓN

CHRISTINA LEÓN is an assistant professor of English at Princeton University. Her research and teaching center around Latinx/a/o literature and Caribbean literature, in addition to critical engagements with feminist theory, queer theory, and performance studies. In fall 2016, she was a member of the residential research group Queer Hemisphere; América Queer at the Humanities Research Institute at the University of California, Irvine. She is currently at work on her first monograph, titled “Brilliant Opacity: Queer Latinidades and the Ethics of Relation,” which theorizes opacity as an ethical reading practice and an artistic praxis for contemporary cultural productions of *latinidad*. She is also a coeditor of a special issue of *Women and Performance* titled “Lingering in Latinidad: Aesthetics, Theory, and Performance in Latina/o Studies” (2015). Her articles have appeared in *Sargasso* and *ASAP/Journal*, and some of her translations will appear in the forthcoming *Havana Reader*, to be published by Duke University Press.

MIGUEL LUCIANO

MIGUEL LUCIANO is a multimedia visual artist whose work explores history, popular culture, social justice, and migration through sculpture, painting, and socially engaged public art projects. His work has been exhibited extensively throughout the United States and elsewhere and is featured in the permanent collections of the Smithsonian American Art Museum, the Brooklyn Museum, El Museo del Barrio, the Museo de Arte de Puerto Rico, and the Museo de Arte y Diseño de Miramar. He is a Socially Engaged Art Fellow with *A Blade of Grass* and is currently working as an artist in residence within the Metropolitan Museum of Art’s Civic Practice Partnership and Residency Program.

ANNA JANE McINTYRE

ANNA JANE McINTYRE was born in London to a Trinidadian father and British mother. Split between a fascination for both the sciences and arts, she began her postsecondary education studying marine biology at University of British Columbia. She earned a BFA from Ontario College of Art and Design and an MFA from Concordia University. Her work exploring cultural negotiations has been made possible through support from the Canada Council for the Arts, Conseil des arts et des lettres du Québec, Studio 303, La Table ronde du Mois de l’histoire des Noirs, and the Montréal, and arts interculturels (MAI). She lives in Montreal.

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KANEESHA
CHERELLE PARSARD

KANEESHA CHERELLE PARSARD is a Provost's Postdoctoral Fellow in the Department of English Language and Literature at the University of Chicago, where from 2020 she will be an assistant professor. She is a scholar of gender and sexuality in Caribbean literature and visual arts, particularly their representations of the aftermath of slavery and indenture. Her scholarship has been supported by the Mellon Foundation and the American Council of Learned Societies and can be found in *Small Axe*, *American Quarterly*, and *Indo-Caribbean Feminist Thought*.

RENÉ
PEÑA

RENÉ PEÑA was born in Havana and studied English at Havana University. His photographic work has been shown in Cuba and elsewhere in galleries, art fairs, and museums, including the Fototeca de Cuba; Foto Fest, Houston; International Art Fair, Arco, Spain; Havana Biennial, Havana; the Patricia Conde Gallery, Ciudad de México; and KyotoGraphie, Kyoto. His works are also part of private and public collections such as the Museo Nacional de Bellas Artes, Havana; the Southeast Museum of Photography, Daytona; Lehigh University, Bethlehem, Pennsylvania; the Farber Collection, Florida; the Beatrice Liaskowski Collection, Zurich; the Contemporary Afro-Cuban art collection of Chris von Christierson, London; the Mattress Factory, Pittsburgh; and the Institute of Latin American Studies, Harvard University. He lives and works in Havana.

MARCEL
PINAS

MARCEL PINAS was born in 1971 in the village Pelgrimkondre, in the district of Marowijne, Suriname. As a teenager he moved to the capital, Paramaribo. His art teacher in school recognized his talent and convinced him to enroll at the Nola Hatterman Art Institute, from which he graduated in 1990. He studied at the Edna Manley College for the Visual and Performing Arts in Jamaica and was artist in residence at the Vermont Studio Center in the United States and at the Rijksacademie in Amsterdam. The theme *Kibri a Kulturu* (preserve the culture) is his main driving force and source of inspiration. With his art he aims to create a lasting record of the lifestyle and traditions of the Maroons and hopes to create a worldwide awareness and appreciation for the unique traditional communities in Suriname and the serious threats they are facing today. He is the founder of the Kibii Foundation.

BELKIS RAMÍREZ

BELKIS RAMÍREZ was born in Santiago Rodríguez, Dominican Republic, in 1957. She studied art and architecture at the Universidad Autónoma de Santo Domingo and took engraving courses at the University of San José, Costa Rica, and Altos de Chavón, Dominican Republic. She is the recipient of numerous national and international residencies and awards. Her work has been shown in many thematic exhibitions, including *Caribbean: Crossroads of the World*, New York, and *Mover la Roca*, Miami. Her work also appeared at the 55th Venice Biennale; the 11th Havana Biennial; the 1st International Triennial of the Caribbean; Horizontes Insulares; and the 1st Polygraphy Triennial of Latin America and the Caribbean, among many other venues. She died in May 2019.

DAVID SCOTT

DAVID SCOTT teaches in the Department of Anthropology at Columbia University. He is the author, most recently, of *Stuart Hall's Voice: Intimations of an Ethics of Receptive Generosity* (2017). He is the editor of *Small Axe* and the director of the Small Axe Project.

NICOLE SMYTHE-JOHNSON

NICOLE SMYTHE-JOHNSON is a writer and an independent curator based in Kingston, Jamaica. She has written for *Terremoto*, *Miami Rail*, *Flash Art*, and the *Jamaica Journal*, among other publications. In 2016 she was awarded the inaugural Tilting Axis Curatorial Research Fellowship, on the basis of which she visited Scotland, Grenada, Barbados, Suriname, and Puerto Rico, looking at curatorial practice in alternative and artist-run spaces. Most recently, she was assistant curator on *Neither Day nor Night* (2017), an exhibition of the work of Jamaican painter John Dunkley at the Perez Art Museum in Miami. She is acting editor of the *Caribbean Quarterly*.

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KARA
SPRINGER

KARA SPRINGER is a visual artist and an industrial designer of Jamaican and Barbadian heritage, born in Barbados and brought up in Southern Ontario. Her interdisciplinary practice explores the intersections of the body and industrial modes of production through sculpture, photography, and designed objects. She completed a BSc in life sciences at the University of Toronto, concurrent to a BDes in industrial design from the Ontario College of Art and Design. She also studied new media and contemporary technology at the École Nationale Supérieure de Création Industrielle (ENSCI-Les Ateliers), Paris. Her work has been exhibited at the Frankfurt Museum of Applied Arts in Germany, the Politecnico di Torino in Italy, the Cultural Center of Belem in Portugal, and the 2014 Jamaica Biennial.

CLAIRE
TANCONS

CLAIRE TANCONS is a curator and scholar invested in the discourse and practice of the postcolonial politics of production and exhibition. For the last decade, she has charted a distinct curatorial and scholarly path in performance, inflecting global art historical genealogies with African diasporic aesthetics, as well as decentering curatorial methodologies as part of a wider reflection on global conditions of cultural production. Her contributions to curatorial practice includes *En Mas': Carnival and Performance Art of the Caribbean* (with Krista Thompson), which received an Emily Hall Tremaine Exhibition Award; *Hétéronomde*, the first edition of the Tout-Monde Caribbean Contemporary Arts Festival (with Johanna Auguiac, Miami, 2018); and a large selection of artists of the Americas for *Look for Me All around You* (Sharjah Biennial 14, Emirate of Sharjah, 2019.) She is the recipient of a 2018 Creative Capital, Andy Warhol Foundation Arts Writers grant for her book-in-progress, "Roadworks: Processional Performance in the New Millennium."

YOLANDA
WOOD

YOLANDA WOOD was born in Santiago de Cuba in 1950. She is professor emerita of the history of art at the University of Havana, where in 1985 she founded the chair in Caribbean Art. She has served as the vice-chancellor of the Instituto Superior de Arte in Cuba (1985–91), the dean of the Faculty of Arts and Letters at the University of Havana (1994–2000), and as a Cuban cultural advisor in Paris (2000–2005). She was the director of the Caribbean Studies Center and *Anales del Caribe* at Casa de las Americas (2000–2016). Her most recent book is *Islas del Caribe: Naturaleza-arte-sociedad* (2012).